Figurative Abstraction based on a Old Car Ride – the Inside is different from the Outside, even in a House, or even in a Plaza – On Retamar and Radio, Cinema, Games and Fundacion today

By Shomit Sirohi

I. Figurative Abstraction Applied

Let us then be figurative about the old Cuba – in organic sets, it has old cars which is set which then becomes set theoretical, in the sense of organised movements of cars going past a house. This creates a sense of cinema.

II. Gaze and Voice, as Cuban

Imagine the gaze of Sirohi and Retamar on Cuba, it creates an acting for the gaze, which brackets its culture and performs the cinematic argument which actually might not exist – it is a profound argument on sets, organic sets, even figurative formalisms which then bracket across its culture – like a plaza being found, a set of plazas then which are heavily Mallorcan and then alleyways and overdetermined messes of arguments with ballet coming up – Cuban modernism.

III. The Facts – Fidel argues

The C.M.P is then a co-operative mode of production with a public-cinema sector which then is with a minimal spontaneity now as cultural – not political only – which then becomes a general Retamar-Sirohi argument on history, Ortega y Gasset and even plazas which then is in fact the process of complex part and whole which is a Project I in Jantar Mantar, a Sikh relic which Cortazar once shot – and it is this then that his architectural argument calls standardised as interpretive which means finally –

Facts are facts –

Paris Commune was based on an Insurrection which fused the city.

Cuban revolution is the same.

Now architecture is planned.

It is in fact that fact in intellectual topos.

I meant from a subjective self-reflection of the people it is just that.
Which I call shooting it like Cortazar he proves in old Alea films,
He just becomes part and whole about it.